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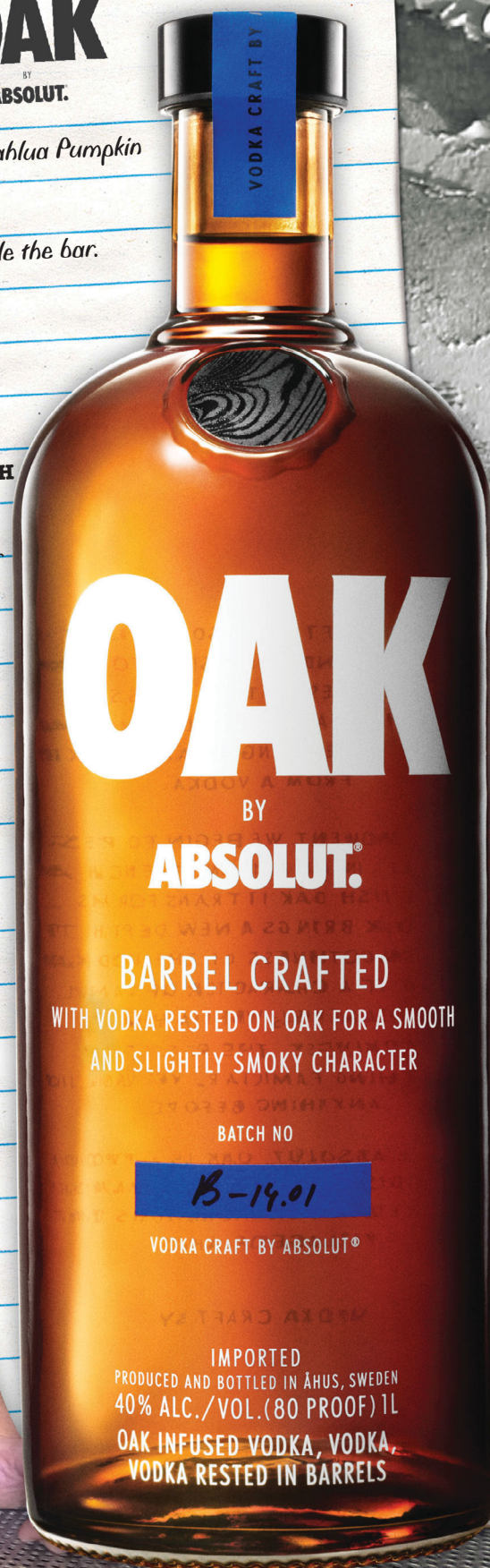
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BARTENDER
OF THE WEEK
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By Erica Rivera

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THE SHORTLIST

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DARIN KAMNETZ

THE STAT SHEET

0

Number of black mayors in St. Paul's history—before Melvin Carter was elected to the office last week

42.45%

Proportion of registered voters who cast ballots in the Minneapolis mayoral election last week

2

Number of transgender candidates—Andrea Jenkins and Phillipe Cunningham—elected to the Minneapolis City Council

40

Number of years St. Paul has gone without organized trash collection, until the City Council voted last week to approve a five-year agreement with trash haulers for residential pickup

“We just elected the human version of a North Loop ‘luxury loft.’”

Al Ducts Hanson responds to “Your new mayor of Minneapolis is Jacob Frey” on citypages.com

TRUMPER TANTRUM

YOU'D BE FORGIVEN if you woke up Sunday morning thinking the Tweeter-in-Chief's latest bout of online buffoonery was all a bad dream. But alas, it's true: On Saturday, President Trump tossed out this dignified barb at North Korea's unhinged dictator: “Why would Kim Jong-un insult me by calling me “old,” when I would NEVER call him “short and fat?” Oh well, I try so hard to be his friend—and maybe someday that will happen!” Oh well, we try so hard to imagine having a self-respecting adult back in the Oval Office—and maybe someday that will happen!

POPULAR STORIES AT CITYPAGES.COM

Minneapolis restaurants ask:
Would you please use
GENDER-NEUTRAL PRONOUNS
when addressing the staff?

Minnesota Rep. **MARY FRANSON**
tweets terrible opinion after
Andrea Jenkins' win

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'PERIWINKLE PERV' CAUGHT

He's charged with indecent exposure after string of south Minneapolis incidents



CHRISTOPHER NUZZACO

A prolific serial flasher of south Minneapolis has, at last, been caught.

Believed to be behind dozens of indecent exposure incidents over a span of 12 months, the so-called "Periwinkle Perv" will finally face a small measure of justice for his unbroken streak of unsolicited public nudity.

His name is Robert Stephenson, he's 31, he lives in Eagan, and though his criminal record displays a poor understanding of driving and parking laws—13 convictions dating back to 2005—he has never been charged with any crime not related to a vehicle.

Stephenson's vehicle was actually what allowed investigators to track him down. As City Pages wrote in early August,

Robert Stephenson is accused of exposing himself to women all across south Minneapolis.

numerous victims reported incidents involving a man driving a Chevy Spark, its color periwinkle blue—hence the alliterative and chromatic nickname—which he often appeared next to, and would jump into as a getaway car.

According to a criminal complaint filed by the Minneapolis City Attorney's Office, Minneapolis Park Police have been investigating Stephenson since this summer. In late July, a park officer obtained an order allowing for a GPS tracking device to be placed on Stephenson's Chevy Spark to investigate an "indecent conduct and indecent exposure case."

At 3 a.m. on September 3, the GPS tracker indicated that Stephenson had entered Minneapolis. The park police officer then tailed the Chevy for a four-hour period, during which time he identified Stephenson as the driver. The car's route crisscrossed areas where women had previously called in indecent exposures,

though this time, "it did not appear the vehicle was making any deliveries or pickups," the complaint states.

Not until later: At 9 a.m., Lt. Mark Swanson received a call from a woman who said she had just seen a naked man exposing himself in the alley behind her house. Swanson cross-referenced the timing and location of her report against the GPS tracker. Bingo: "[Stephenson's] vehicle was in that exact location at that time."

For this incident, Stephenson faces one count of indecent exposure in a public place, a misdemeanor, with a maximum penalty of a 90-day sentence and/or a \$1,000 fine.

Though Stephenson and his blue Spark are connected to many incidents, a spokesperson for the city says Minneapolis is currently "considering no other charges" against him. The city is asking for public input by way of "community impact statements," which allow people to submit how they "have been harmed by this person's actions or similar behavior by others"; the statements can cover impacts felt "financially, emotionally, physically," and otherwise. —MIKE MULLEN

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Naked Untruth

Minneapolis chases a nude yoga group back underground

Soma Be spent a lot of the 1980s and '90s heavily medicated. Soma had been chronically depressed since the time he'd graduated from Bethel College in the late 1970s. The next couple decades he recalls "not doing much."

By 1990, he'd been prescribed "tons and tons of medication" for anxiety and depression, leaving him in a drugged haze. At night he couldn't sleep, and aimlessly wandered the streets of the Phillips neighborhood of Minneapolis. One night he got mugged. Another time he found a murdered woman's body.

Then one day Soma passed out on the floor of his apartment, lying unconscious for hours. A neurologist determined he was suffering from something called "serotonin syndrome," brought on by taking several times the normal dose of Prozac, among other drugs.

Soma had to wean off this dependence without giving in to depression. A therapist suggested yoga.

At the end of his first session, the teacher guided the class into the "Savasana" pose: flat on their backs, eyes closed, palms facing up, breathing deeply, mind clear. "I thought, 'Holy shit, I feel so sweet, and so good now.' I began to realize this was a whole other way of looking at things." He'd discovered his life's passion.

This new interest intersected with an old one: nudity. As a kid growing up in western New York, Soma loved to wander the woods, alone and naked. As an adult, he modeled for art classes, and joined the Minnesota Naturists, a collective that organizes "activities in the buff" for a few hundred members.

Soma learned of a nude yoga class held at a home in Minneapolis. He was instantly hooked. After a few years, the teacher informed her class that other obligations meant she'd have to stop.

Soma answered the call, enrolling in a 235-hour training course at Devanadi Yoga Studio, and inheriting the nude class as he worked toward certification.

Each week, small groups—as few as two people, often as many as 10—arrived at the home in south Minneapolis. Naked yoga comes with the same etiquette as other nude activity: Look people in the eyes, don't gawk. Erections happen, and should be covered with a towel. "Scopers" whose leering makes people uncomfortable won't be invited back.

Yoga presents its own challenges. The class forms a circle facing inward, toward the teacher, instead of rows. Why? "When you're doing downward-facing dog," Soma explains, "you could gaze up and be looking right up someone's butt." For poses that involve spreading legs apart, the class faces outward. Soma doesn't touch anyone to help them find the position.

"He approaches us as equals," says Tom Roark, 68, a retired house-weatherizing expert who's attended nude yoga for years. "And the spiritual aspect of yoga is very important to him, more than the physical discipline. The ideas of acceptance, and mindfulness, are a really big deal to him."

In 2015, Koreen Valdovinos, who took up yoga after years spent in corporate marketing, started Open Minds Fusion Studio in a busy section of Lyn-Lake. She reached out to Soma; he quickly agreed to co-teach nude yoga there in the summer of 2015.

"No expensive yoga pants required!" joked the online listing for "SomaSuna," a class title that combined their yogi names.

A year went by without incident. But the following summer, Minneapolis' licenses and consumer services department sent a letter, accusing the studio of "operating as an adult entertainment center by offering classes with nudity." The letter defined "adult entertainment" as any indoor venue that charges admission, and where customers may encounter "any portion of the female breast below the top of the areola, or any portion of the male or female pubic hair, anus, cleft of the buttocks, vulva, or genitals."

Minneapolis zoning laws restrict adult entertainment to downtown and nearby neighborhoods; the city demanded the nude classes end immediately.

Soma and Valdovinos were taken aback. No inspector had visited the studio or observed the class; the letter was based on looking them up online. They thought they were teaching people about balance and mindfulness. If those people wanted to get turned on, they had easier options. Still, they decided not to fight.

They probably could have. "I'm not a yoga person," says lawyer Marshall Tanick, "but it sounds like the city is stretching into contortions of its own." Tanick says the case recalls one where he represented musicians whose recording studio jam sessions were accused of being "entertainment," and in violation of zoning.

Tanick's clients argued they were working, and the small audience who sometimes joined them were part of the recordings. Eventually, they reached an agreement with the city that kept them



Mike Mullen

playing, though restricted their hours. By comparison, Tanick says nude yoga "may be entertaining, but it doesn't really sound like entertainment."

For now, Soma, who also teaches several clothed yoga classes, is happy to continue in the "cozy" atmosphere of the private home. To be on the safe side, he's switched his "charge" to a suggested "donation" in the \$10-\$15 range.

Soma blames the studio shutdown on America's inability to see nudity as anything but sexual. He remembers the time a few years ago, when officials in a Twin Cities suburb learned of (and quickly shut down) a regular private nudist bowling event. What could possibly be less sexy than bowling?

To be naked around others, including strangers, is "transgressive" and "radical," Soma says, and that's part of the appeal.

But it's also "empowering" and "wonderful," and fits his passion. "Yoga is about rising up from our beautiful bodies, while going deeper, and getting higher vibrations and energies of self-realization."

These days, he sleeps better than ever. **CP**

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Follow Mike on Twitter: @mikemullen_

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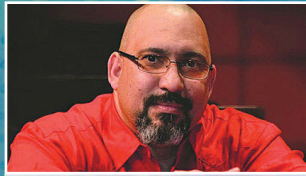
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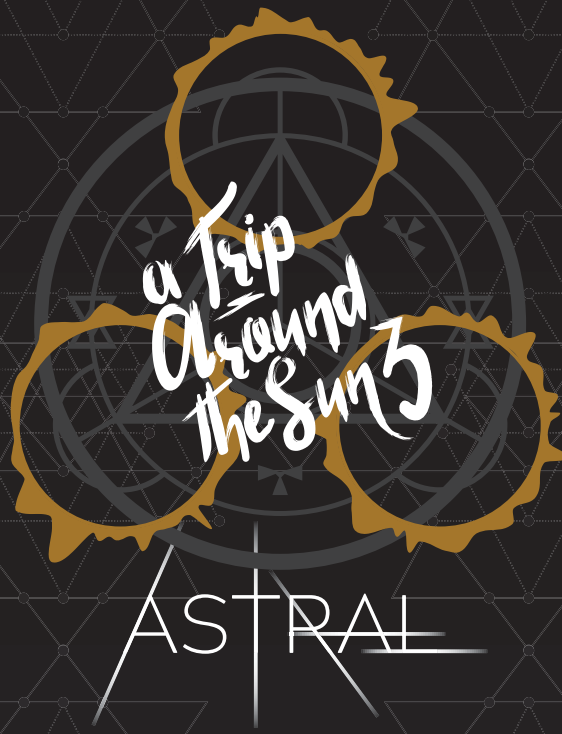
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LAND *of* PLENTY

Chef Sean Sherman wants you to taste
the original American diet

BY ERICA RIVERA



PHOTOGRAPHY BY NANCY BUNDT

There are only two reasons to go to Mahanomen: to gamble or to pay someone a visit.

Open, undeveloped land stretches out for miles on either side of Highway 59. The sky feels low and concave, a screen where a violet sunset and cirrus clouds parade. I pass corn field after corn field, a few farms where horses and cows graze. A “When in season” fruit stand, evidently not in season, sits boarded up in a front yard, and an “Eggs 4 Sale” sign is parked at the mouth of a driveway.

The phrase “food desert” does not sink in until your stomach starts to rumble in this town of 1,200 on the White Earth Reservation. Among the dining options in Mahanomen proper: the Shooting Star Casino, Burger Hut (closed for the season), and the Red Apple Café (which reduces its hours to breakfast and lunch during fall and winter).

I’m here to see Sean Sherman, founder of the Sioux Chef. He has scheduled a stop in northwestern Minnesota as part of his cookbook tour for *The Sioux Chef’s Indigenous Kitchen*, a collection of recipes based on the ingredients and traditions of Native Americans. The local library was too small, so his early-morning talk will take place at Mahanomen Elementary instead.

The lights of the Shooting Star Casino are the brightest in the town. Owned and operated by the White Earth Reservation Tribal Council, the venue houses 400 hotel rooms, a swimming pool, multiple restaurants and bars, live entertainment, and, of course, scores of betting tables and neon-faced games.

Police patrol the hallways and lobby between the hotel and casino. Young people in ill-fitting track pants, hoodies, and baseball caps loiter in leather chairs. A young woman pushes a stroller back and forth. Players stare blankly at twinkling slot machines.

I ask an employee where the restaurant is. “Which one?” he asks. The casino has five.

Mino Wiisini is a fast-casual cafe pretending to be healthy with green signage and an Ojibwe name that means “eat well.” At the counter, the menu board proffers a tray-by-tray tour of American junk food: pizza, burgers, and fries.

The fine-dining branch of the establishment, 2 One 8, comes with a ritzier menu that includes a pork Porterhouse and shrimp pesto linguine; there’s a barbecue joint that advertises all-you-can-eat boneless wings for Monday Night Football and Tot-Cho Tuesdays; and a Tim Horton’s storefront where glaze-drenched doughnuts gleam from the pastry cases beneath fluorescent lights.

I opt for Traditions, the buffet, a \$12.99 all-you-can-eat affair, which despite the

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NANCY BUNDT

"Everybody in America should understand that no matter where you are, there's indigenous foods there," Sherman says.

"There are not options," she says of the local food scene. "Literally the only even remotely healthy option is Subway, and it's hard to get away from gluten that way." Not that it hinders her diet. As she admits: "I eat everything. I'm a big eater. I eat like seven times a day. But Sean is trying to live clean right now, eliminating dairy and gluten and pork and stuff."

In preparation for the trip to Mahnomomen, they packed a cooler with indigenous foods, what Thompson describes as "nuts and berries, and stuff that you get at the Wedge [Co-op] that you take for granted."

Though they've been running ragged—

Crookston last night, Mahnomomen today, Moorhead and Bemidji later this week—Sherman especially seems to take the stress in stride. He smiles often, laughs easily. He snacks on something brown and chewy.

As Sherman sets up, Thompson snaps pics of him with her cell phone, documenting their work for city slickers back home. "We don't want to contribute to poverty porn," she says, "we just want to raise awareness that this is a thing and it's super real."

Finally, about 60 kids filter in and take seats in the bleachers. Over 80 percent of the students here are Native.

Sherman, dressed in a black T-shirt, baggy blue jeans, and worn brown boots, with his long black hair pulled back into a ponytail, takes the mic. He tells the young audience that he grew up on Pine Ridge Reservation in South Dakota. He clicks a button and shows a slide of commodity food, the packaged products of his childhood. "This is what the government gives Native American reservations. You can live off them, but if that's all you're eating, you're not getting the right kind of nutrition," he says.

He explains that the Sioux Chef wants to revive the indigenous diet of nuts, berries, wild rice, maple, rabbit, duck, goose, bison, venison, turkey, quail, walleye, and trout—what he calls "pre-contact" foods—while excluding dairy, wheat flour, processed sugar, beef, pork, and chicken.

There are 567 Native tribes and 2.9 million Native people in the U.S., Sherman says, yet Native restaurants are nonexistent on the culinary landscape.

implication of its name is not remotely Native. Thursday is Steak Night, Friday is Seafood Night, and Saturday is Surf 'n' Turf Night. Tonight, it's a bought-in-bulk-and-reheated menu of broasted chicken thighs, pork roast, baked fish, taco bar, baked potatoes, mashed potatoes, scalloped potatoes, stuffing, alfredo pasta, breadsticks, egg rolls, and "chef's choice." Tonight, the chef has chosen meatballs.

The diners here are primarily senior citizens, many of them overweight and most of them white, with a few younger Native Americans. Neil Young's "Harvest Moon" echoes through the room, as does someone's phlegmy cough. A pair of men wearing stained jeans, drilling company shirts, and knit hats wolf down an end-of-shift meal.

No one seems to be enjoying their food.

Flour, Lard, Salt, Sugar

"Welcome to our world," says Dana Thompson with a pat on the arm as we converge in the gymnasium of Mahnomomen Elementary the next morning. Thompson is Sean Sherman's business and life partner. The blue-eyed blonde dutifully lugs cookbooks, a thermos, and a shoulder bag, her long earrings swaying back and forth.

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NANCY BUNDT

"Everybody in America should understand that no matter where you are, there's indigenous foods there," Sherman says. All around us are "free groceries," he says, and every tribal community has unique regional fare. The problem is that we've become disconnected from these food systems. It's imperative that we return to them, not only to preserve Native lifeways but to lower unemployment, be ecologically responsible, and improve health.

"Before Native Americans were removed from their traditional foods, they didn't have things like high rates of obesity or Type II diabetes or even tooth decay," he says.

He shows the kids a slide of the food he serves; plated, it's modern art. Intimidating, even. "It all looks super fancy, but we're just having fun with food. We're just playing with all these cool flavors that have been here for a long time," he says.

Sherman surveys the students. About one-third have picked berries. About a dozen have gone wild ricing and maple syruping. Most of them ice-fish.

During the Q&A portion of the presentation, hands shoot up. Kids ask about wild rice (it can be used to make flatbread, muffins, and even sorbet and tart shells). They ask about corn (yellow corn was "designed to have more kernels and higher sugar," and is "less healthy than Native corn," Sherman says). There are questions about bison, fishing, and hunting methods (bows and arrows, spears, trapping). One kid inquires about ramen noodles ("That's in Japan," Sherman responds). Another shares that he almost caught a rabbit ("They're fast," Sherman concedes). Someone asks if Sherman likes bananas. "I'm not a big fan of bananas. I don't know why. I never was," he responds. What about peas? another kid wants to know. "Yeah," Sherman says, "they're all good."

And then, a loaded topic: fry bread. Sherman explains that he doesn't make

"We don't want to contribute to poverty porn," says Dana Thompson, Sherman's business and life partner. "We just want to raise awareness."

it because fry bread was born of government-given food staples: flour, lard, salt, sugar. "There wasn't much people could do with that stuff because nobody had ovens. So the government showed them how to make simple foods like fried bread," he says. "Fry bread became popular because it was part of the food staples that we had, but there's no reason that fry bread should be considered Native."

But the kids won't let it go. One asks if there are different kinds of fry bread. "People put their own touch on it," Sherman says, but adds, "Gluten is not very good for you."

The last time Sherman came to White Earth, he spoke at the casino for 800 people; 80 percent were Native. Today, though the whole community was invited via backpack flyers and Facebook, only one Native parent showed up. Sherman is unsurprised. He posits that parents are working at this early hour.

Meredith McArthur is soft-spoken and bespectacled with black hair and dark eyes. She's a member of White Earth and part of the American Indian Parent Advisory Committee. She volunteered to help sell cookbooks today. McArthur suffers from a wheat sensitivity, and one of her two children doesn't eat dairy. The only Mahnomen restaurant she can eat in is 2 One 8, and that's a splurge.

"I was like, 'All right. Living in a smaller town, I have to start making a lot of my own food,'" she says.

Aimee Pederson, Indian education coordinator for all grades of the Mahnomen schools, says most people in town cook. "There's not a whole lot of anything else." She says many children eat thanks to the local Boys and Girls Club, which

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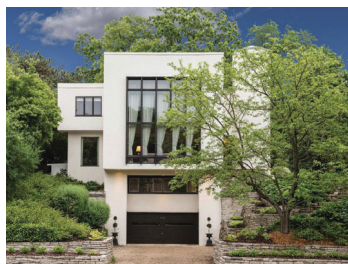


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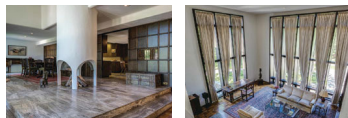
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Though parents are absent today, there are a few other outsiders in attendance for Sherman's talk. Donna Scholl is a teacher from Norman County West High School in Halstad, Minnesota, who brought half a dozen teens from her foods class for Sherman's presentation.

"We're beginning a unit on traditions, cultures, and religion," Scholl says. I ask the students what food they're eager to try; they're as expressive as statues. Scholl answers: "I think we might try some wild rice recipes. I have a friend who's Native and harvests wild rice herself and have several bags from her. It's the real stuff. It should be fun."

A gray-haired woman and a young man both have copies of Sherman's cookbooks tucked under their arms. Dana McVeigh is a research assistant at the University of North Dakota. "I skipped out of all my meetings and classes to come over here," she gushes. She cajoled her son, David, to bring her. She taught David to cook and they regularly swap recipes.

An archeology buff, Dana says she wants to "get back to the beginning" of food. David says he just wants to eat "what tastes good."

A Lifetime of Work

Back at the casino, Sherman and I find seats in the empty pool area. As we discuss his unlikely career trajectory, he tosses handfuls of homemade trail mix into his mouth.

"For somebody growing up on Pine Ridge in the '70s, I should have had no opportunity to get anywhere, statistically," he says. Numbers would not have predicted he'd own a growing culinary empire and employ a team of 12, also set to expand.

Twenty years ago, Sherman, a member of the Oglala Lakota, left the Pine Ridge

Great Lakes Intertribal Food Summit at Red Lake reservation

Reservation where he was raised and headed to Minneapolis. His intention was to enroll at Minneapolis College of Art and Design (MCAD), but he found his creative urges satisfied through the culinary arts instead. Kitchen work was plentiful, so he earned his chops in restaurants like Broder's, W.A. Frost, and French Meadow, churning out chicken piccata and fettuccine alla bolognese. The Twin Cities served a wide array of global cuisine, but there weren't any Native restaurants.

After too many 100-hour work weeks in kitchens, Sherman bought a one-way ticket to Mexico and shackled up in San Pancho to re-evaluate. An indigenous group there, the Huichol, sold goods on the beach every day. With their traditional dress and beadwork, they reminded Sherman of his roots. He was inspired to reconnect with the traditions of his ancestors.

After almost a year south of the border, he headed back to Minneapolis and began heavily researching indigenous agriculture; the processing, cooking, and preservation of Native foods; and the sources of salts, fats, and sugars his ancestors used. "I was really looking at it from a full culinary perspective. I wanted to understand all of it, all at once," he says.

In 2014, he founded the Sioux Chef, a catering company in Minneapolis. As part of his work, he talked about indigenous food systems at conferences. "People were really warm and open to what I was talking about, and what my perspective was. I'd just run outside and gather a bunch of food and flavors and make it part of a meal."

At one conference, members of Little Earth, a Native housing community on Cedar Avenue in Minneapolis, approached him about collaborating on an indigenous food truck. Tatanka Truck hit the streets in 2015. Word of mouth spread and national

press followed. In 2016, when Sherman launched a Kickstarter to help fund the first indigenous restaurant in Minnesota, he blew past his goal, raising over \$148,000.

This year, the Sioux Chef secured a partnership with the Minneapolis Park and Recreation Board and the Minneapolis Parks Foundation to open a restaurant at Water Works, a park pavilion in development in downtown Minneapolis. The restaurant will overlook the Stone Arch Bridge and St. Anthony Falls, a sacred place to the Dakota people, and is scheduled to open in 2019.

Sherman's plans have expanded exponentially since his food-truck days. ("I accidentally created a lifetime's worth of work," he admits.) He recently founded a nonprofit, NATIFS (North American Traditional Indigenous Food Systems), the foundation of which will be a restaurant and a training center with classes on Native agriculture, cooking, food preservation, history, crafting, and medicinal foods, among other topics.

Sherman anticipates weekend sessions, weekday programs lasting a couple weeks, and apprenticeships for high school graduates. Trainees will take their newfound knowledge back to their tribal regions and design their own restaurants focused on their regional indigenous food. Tribes will name and own their restaurants; the

nonprofit will oversee the sites for three to five years, until they prove sustainable. Eventually, this could grow into a network of Native restaurants that spans the U.S., Canada, and Mexico.

"We could try to go for a franchise model, but we don't want to pull money

"WE'RE JUST PLAYING WITH ALL THESE COOL FLAVORS THAT HAVE BEEN HERE A LONG TIME."

from those regions," Sherman says. "We want to push education, and food access, and economic opportunity outwards."

I ask how difficult he anticipates this culinary revolution will be, given that food habits are near impossible to change.

"It's going to be really hard," he concedes. "Sure, you can go to Taco John's. Or you can go to this really cool Native restaurant that's particular to that area, and that's using food right from that region, and it's employing people, and paying for people to harvest stuff from that area."

This kind of food sounds labor-intensive. Where, for example, is a chef going to get rabbit?

"We're not telling everybody to eat only indigenous regional, we're just wanting people to understand what that means," Sherman says. "To see the diversity and

understand how precious a lot of these Native pieces still are."

"We've been sitting on top of this culture"

A week later, at the cookbook release party for Kickstarter supporters, Sherman addresses an assemblage of mostly white Minnesotans at Aster Café. The room is romantically lit and Sherman looks polished, with his hair tied in tight,

shiny braids. He speaks for a few minutes, as does his co-author, Beth Dooley, an occasional City Pages freelancer. Dooley praises Sherman for making a cookbook with "so much integrity and so much love."

Then it's on to the food. Two long tables display gorgeously plated indigenous dishes. An array of colorful roasted vegetables—squash, beets, sunchoke, carrots, potatoes—prepared with sunflower oil and smoked salt are spread across wooden planks. Stone-ground corn chips serve to scoop up black bean dip and white bean dip with smoked white fish. Bite-sized wild rice cakes are stacked with either forest mushrooms and greens or sage smoked turkey and cranberry. Brown sunflower thumbprint cookies are filled with squash and mixed berries.

Lifelong Minnesotan Morgan Schultz and her husband are among those who supported Sherman's Kickstarter campaign last year. "Every Valentine's Day we try a new cuisine and we cook a big meal. We've done Syrian food, Japanese food, Szechuan, and Hunan. We've exhausted many regions. We've been wanting to try Native American food for a long time," Schultz says.

Schultz says it breaks her heart that indigenous cuisine isn't more prominent in the culinary space. "I am connected to it, and in a different way, it's my heritage.

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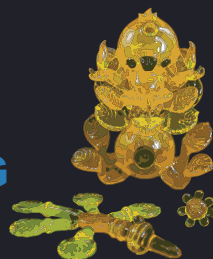
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It's my geographic heritage. That's not pretzels and lefse. It's cedar and stuff that I don't know how to use, yet, because I didn't grow up with it," she says. "Hearing Sean talk, this is so long overdue. We've been sitting on top of this culture."

The following Saturday, Sherman, Dooley, and crew welcome a standing-room-only crowd in the Mill City Museum's baking lab.

Though this event is billed as a cooking demonstration, Sherman sticks to his usual talking points about the decimation of Native food systems, the ubiquity of indigenous eats all around us, and how NATIFS hopes to revitalize seasonal, hyper-local cuisine. By way of example, he motions to countertop bowls of apples, cranberries, and chestnuts. He also holds up cedar branches. "You can't get more Minnesotan than these foods," he says.

The baking lab is not conducive to observation, and Sherman doesn't narrate his process, so museum-goers will have to take his word for how simple he says his duck breast with cranberry sauce, corn meal, chestnuts, smoked salt, and rose hips is. The recipe takes a full 30 minutes for two professional chefs to prep; when it's complete, Sherman holds the dish up for observation. It's the kind of cuisine Sherman is becoming known for, bright and beautiful. But how practical?

Compare prices at Lunds & Byerly's, where duck breast costs \$1.33 an ounce and chicken breast costs 33 cents an ounce. That might not seem like a big difference until you're feeding a family. (And there are several large families at Sherman's talk today.) Duck is a luxury, not a daily staple.

By the time the recipe is complete, half of the audience—and all of the large families—have left.

"You really can do this at home," says Dooley, a small but sturdy woman with wavy gray hair and a cheerful demeanor. "The only tools you really need are your two hands."

Sherman grew up on the Pine Ridge reservation in South Dakota. "I should have had no opportunity to get anywhere, statistically."

Dooley discusses the "astounding flavor" of dry meats and the nutritional properties of wild rice, and shares an entertaining anecdote about the recipe-testing stage of the cookbook, when she realized she forgot to purchase juniper at the co-op. Sherman, perplexed, pointed out that she had juniper in her front yard. "I didn't realize how much food I've been walking over," she says now. The crowd laughs.

"There's so much wisdom in these ancient methods," Dooley says.

"Everything has a purpose if you take the time to learn it," Sherman echoes.

One young woman with a curtain of golden hair and a red backpack populated with buttons seems particularly engaged, and is first in line to buy a cookbook. I approach her as she snacks on the complimentary sunflower cookies and sips cedar maple tea. Elizabeth Brauer owns a new Finnish delicacies and design business called LUUMU. "The idea of really clean foods and back-to-basics is really appealing to me," she says.

She's had a lifelong interest in food. Recently, she harvested juniper berries and rose hips on Minnesota Point in Duluth. While living in Finland, she foraged wild berries, lingonberries, and blueberries. Her mother and grandmother garden; now that she has a more spacious apartment, she plans to do an indoor greenhouse.

I ask how accessible she feels the ingredients of the Sioux Chef cookbook are. She says she doesn't hunt, and wouldn't know where to buy rabbit. (Sherman gets his from DragSmith Farms, Hungry Turtle, and Eichten's, all of them remote, and two in Wisconsin.)



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NANCY BUNDT

While living in Finland, she got most of her protein from dairy and eggs. "It's kind of a pain to cook for one person," she admits. "It's expensive."

Not Ancient History

Back in Mahanomen, I tell Sherman I'm staying in town for lunch, and he grimaces and recommends driving south to Detroit Lakes.

In the name of research, I hit the Red Apple Café instead. The greasy spoon is the only lunch option on the rundown main street. The homes that surround it are derelict; many have boarded-up windows or appear to be abandoned post-fire. In the Red Apple Café's windows, an autumnal display features ceramic bears in Native headdresses among fake leaves and pumpkins. Inside, it smells musty, like a grandparent's basement; it's just as cold, too, and no music plays.

And yet, it's packed.

Construction workers in fluorescent hoodies hunch over the bar and stare into their smartphones. Elderly men at four-tops talk about the latest local pot bust. A pair of middle-aged male professionals discuss real estate and family life. After two thirty-something female customers depart following their soup and grilled cheese lunches ("Tell the cook to be generous on the cheese!"), I'm the only woman left, save for two employees.

The menu is what you'd expect of a small-town diner: mostly brown and beige foods. The pièce de résistance is Tavern Mix: waffle fries, cheddar snaps, cream cheese jalapeños, mozzarella sticks, and battered mushrooms all piled atop

French fries with the customer's choice of two sauces for \$8.50. (Cheese sauce is 80 cents extra.)

Before departing town, I stop at the Starmart gas station, also owned by the casino. In addition to the usual convenience store chips-and-drinks supply, it has a lunch counter dishing up Maple Pancake Stackers, Loaded Potato Pizzas, and Deluxe Philly Cheesesteaks. The store opens into Starmart Liquors, and as part of the Manitok Mall, all of this is ironically located next to Star Fitness, one of four fitness centers on the rez. There are a few bodies in motion inside.

Driving south, I can tell I'm getting closer to home as the eating options increase. The road is dotted with sun-bleached Perkins awnings, McDonald's drive-thrus advertising EZ-OFF EZ-ON, strip-mall Subways, an abundance of Dairy Queens, and Holiday stations designed to look like log cabins.

I can't help lingering on how much Sherman is up against in his quest to change America's diet. What are the chances that people with little time, few means, and low motivation will forgo the convenience of processed and prepared foods?

"I'm not saying everybody has to be a jack of all trades," he replies. "Some people love to farm, some people love to be outdoors and collect wild food, some people love to hunt, some people love to fish. It's pulling all that back together—feeding off each other, literally."

Sherman points out that these food systems aren't ancient history. His great-grandfather grew up on the plains with traditional lifeways and ate indigenous foods. His grandparents were the first generation to be taken from their families, forced into boarding school, have their hair cut, and be stripped of their language and culture. "Basically, white-washed," he says.

It seems ironic, then, that a large part of his audience is white.

"Some events in the cities will be mostly white, but it doesn't matter," he says. "We're just sharing what we know how to do and we're happy for anybody who wants to come and learn and listen. Whether you're from Minnesota or Chicago or L.A., there's indigenous history around you. And there's so much we can learn from how those communities survived in those areas for so long." 



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LUCY HAWTHORNE

BY THERESA J. BECKHUSEN

“What did my ancestors eat before the Europeans arrived on our lands?” This question has driven chef Sean Sherman. To wonder why he can find only one Native American restaurant in the U.S. To open a food truck. To spend years foraging and researching and meeting with other indigenous folks. To run a full-service catering company. To launch a Kickstarter for a brick-and-mortar restaurant that netted nearly \$150,000.

With his new cookbook, *The Sioux Chef's Indigenous Kitchen* (written with Beth Dooley), Sherman brings that above question to everyday kitchens and seeks a return to the mindfulness of a pre-European diet. The expansive book is a goldmine of ingredients and techniques at once familiar and unusual to the average non-Native Min-

nesotan—familiar because the ingredients are culled from plants and game and fish surrounding us, unusual because European colonizers (often intentionally) obliterated indigenous foodways, methods, and traditions. Sherman and his team want not only to revive but reinvigorate these traditions, this way of cooking and eating and honoring the seasons and the bounty around us.

As with any cookbook detailing a whole cuisine, *The Sioux Chef's Indigenous Kitchen* covers a broad spectrum: It offers recipes, ingredient guides, stories from Sherman's childhood, notes on his pursuits of indigenous cooking. “Why isn't the original indigenous diet all the rage today?” he asks in the introduction. “It's hyperlocal, ultraseasonal, uber-healthy.” It's accessible and engaging—a diet and a cookbook that invite you to re-assess your pantry, your eating habits, and what you learned (or didn't) about indigenous culture in history class.

Though many indigenous diets were supplemented with foodstuffs acquired in extensive trade with other regions of the continent, Sherman focuses here on the upper Midwest, which means readers will find an abundance of sumac, juniper, maple syrup, sage, nuts, and seed oils along with duck, bison, trout, and venison.

Some of these foods are still common on our tables. Others have fallen away. But don't worry: Many of the recipes and their supporting material are a terrific introduction and jumping-off point for even the most casual of home cooks. Griddled maple squash, cider-braised turkey thighs, and cornmeal mush are well within the quick-weeknight-dinner realm, while deviled duck eggs, a seed-heavy indigenous granola, and acorn meal flour might require a little more preparation. And yes, Minnesotans: There's walleye and wild rice aplenty.

If you can't find certain ingredients, Sherman suggests substitutes. Can't track down sumac? Use lemon juice. No juniper? Pinch of black pepper. Out of fresh tamarack shoots? Sub in fresh rosemary. Other ingredients—such as cedar branches and rose hips—are tougher to replace, especially for the average home cook who may not have the time or know-how to forage for and preserve them.

But it's these very pantry items that prove Sherman's point: European colonization destroyed the indigenous diet. These foods—sumac, cedar, Labrador plants, tamarack, and more—are available in abundance in our region, but who goes out to forage for them? How many people are using them in their home cooking? Globalization and colonization mean you can easily find dried limes for Iranian cooking, but it also means Cub doesn't carry timpusula, and ramps are just a complement to your weekly CSA share.

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A gourd read

LUCY HAWTHORNE

Many Americans do gesture at indigenous cuisine on Thanksgiving, and the recipes in *The Sioux Chef's Indigenous Kitchen* would work well on a holiday table: roasted turkey and squash and cranberry sauce. However, Sherman reminds his readers that few Native Americans celebrate the holiday—too much whitewashing of “the atrocities, genocide, and forced migration our people suffered at the hands of the Europeans.” He adds, though, that many people do gather to honor the harvest.

Rounding out *Indigenous Kitchen* is a collection of recipes from Sherman's collaborators and partners across the country, along with a series of suggested menus from previous Sioux Chef pop-up dinners, each held on a night with a full moon. Sherman discusses the importance of the indigenous lunar calendar and notes how different nations may describe one moon, whether it's about leaves changing color, the ripening of the pawpaw, or the harvesting of nuts. These sections are effective reminders that indigenous food systems live in closer harmony to the changing of the seasons and, even when in far-flung parts of the continent, share common ground.

The cookbook might have benefitted from a brief guide to foraging for and storing some of the pantry ingredients, or suggested resources for such activity. However, it's already ambitious in scope, and adding such a section might have made it unwieldy. Similarly, readers would have likely appreciated a centralized list of resources on where to find certain items. Suggestions appear throughout the book—find Wozupi's products at farmers markets, check the aisles of your co-op or local grocery store—but for people outside the Upper Midwest, certain things might be out of reach.

Of course, this again underscores that colonization destroyed ways of eating

that relied on what grows all around us. The time is more than ripe for indigenous cuisines to return to prominence. Not to have “a moment” or to be a “trend” as so many “ethnic” cuisines are deemed by a wider (often white) audience. Sherman and his collaborators are doing important work: bringing back indigenous foodways, connecting over a shared past, rewriting history, and inviting everyone else to come learn and cook together.

You, too, can join this evolution in indigenous cuisine. “Over the past few years,” Sherman writes, “the search for wild, indigenous edibles has helped me see the natural world through an ancestor's eyes, to perceive more clearly the complex and beautiful web of food, history, and culture. The lifelong education is fulfilling beyond measure.” 📖

While many of the ingredients called for in *The Sioux Chef's Indigenous Kitchen* are easy to find (especially if you're adept at foraging), here's a guide for where to find some of the more specialty items.

- Hazelnut, walnut, and sunflower oils are carried at Cub grocery stores.
- Find **sumac** at Middle Eastern groceries and co-ops.
- Find **juniper berries** at Penzeys.
- **Trout and walleye** are sold at Coastal Seafoods, Cub, Kowalski's, and Lunds & Byerlys.
- For game and more unusual fowl such as **pheasant and duck**, visit St. Paul Meat Shop, Hackenmueller's Meats, Oakwood Game Farm, and Splendor Ridge Elk Farm.
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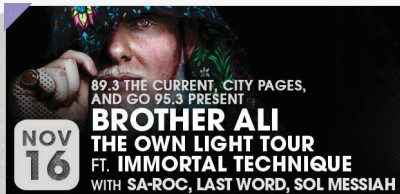


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UP NEXT FIRST AVENUE MAINROOM



NOV 15
FLYING LOTUS IN 3D
WITH SEVEN DAVIS JR, PBDY



NOV 16
89.3 THE CURRENT, CITY PAGES, AND GO 95.3 PRESENT
BROTHER ALI
THE OWN LIGHT TOUR
FT. IMMORTAL TECHNIQUE
WITH SA-ROC, LAST WORD, SOL MESSIAH



NOV 17
CUT COPY
WITH PALMBOMEN II



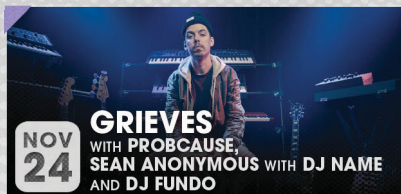
NOV 18
89.3 THE CURRENT PRESENTS
THE MOUNTAIN GOATS
WITH MOTHERS



NOV 19
NONAME
WITH ARIMA EDERRA



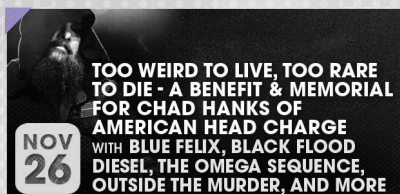
NOV 22
CITY PAGES PRESENTS
THE IKE REILLY ASSASSINATION
WITH THE TWILIGHT HOURS, FLAMIN' OH'S



NOV 24
GRIEVES
WITH PROBCAUSE, SEAN ANONYMOUS WITH DJ NAME AND DJ FUNDO



NOV 25
89.3 THE CURRENT PRESENTS
UNITED STATES OF AMERICANA ANNIVERSARY FT. THE CACTUS BLOSSOMS
WITH KACY & CLAYTON



NOV 26
TOO WEIRD TO LIVE, TOO RARE TO DIE - A BENEFIT & MEMORIAL FOR CHAD HANKS OF AMERICAN HEAD CHARGE
WITH BLUE FELIX, BLACK FLOOD, DIESEL, THE OMEGA SEQUENCE, OUTSIDE THE MURDER, AND MORE



NOV 28
GARY NUMAN
WITH ME NOT YOU, DJ JAKE RUDH (TRANSMISSION)



NOV 30
89.3 THE CURRENT PRESENTS
WHITNEY
WITH NE-HI



DEC 01
MOGWAI
WITH XANDER HARRIS



DEC 02
MASON JENNINGS
WITH CHASTITY BROWN



DEC 03
THE RURAL ALBERTA ADVANTAGE
WITH YUKON BLONDE



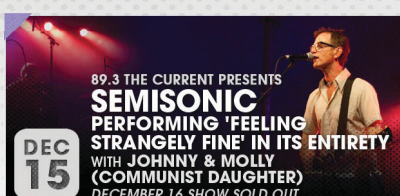
DEC 05
FIRST AVENUE AND ROSE PRESENT
THE BROKEN CROWNS TOUR FT. MATISYAHU
WITH COMMON KINGS, ORPHAN



DEC 08
38TH ANNUAL JOHN LENNON TRIBUTE FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS



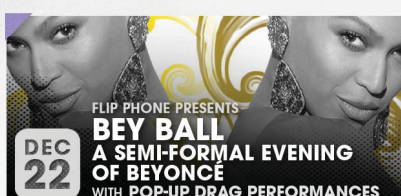
DEC 09
89.3 THE CURRENT, ELECTRIC FETUS, AND TRANSMISSION PRESENT
THE CANTINA STRIKES BACK
A STAR WARS DANCE PARTY
FT. DJ JAKE RUDH



DEC 15
89.3 THE CURRENT PRESENTS
SEMISONIC
PERFORMING 'FEELING STRANGELY FINE' IN ITS ENTIRETY
WITH JOHNNY & MOLLY (COMMUNIST DAUGHTER)
DECEMBER 16 SHOW SOLD OUT



DEC 18
LIL PUMP



DEC 22
FLIP PHONE PRESENTS
BEY BALL
A SEMI-FORMAL EVENING OF BEYONCE
WITH POP-UP DRAG PERFORMANCES



DEC 31
FLIP PHONE PRESENTS
2018: THE PARTY
STARRING RAJA AND RAVEN (RUPAUL'S DRAG RACE)
WITH JULIA STARR, TYGRA SLARII, MAGIC DYKE, MUSIC BY DBAZ



JAN 11
THE DEVIL MAKES THREE



JAN 27
DRIVE-BY TRUCKERS
WITH LILLY HIATT

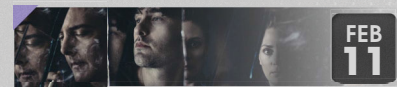


FEB 08
CITIES 97 PRESENTS
ZZ WARD

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ALSO AT FIRST AVENUE



FEB 11
BLACK REBEL MOTORCYCLE CLUB
W/ NIGHT BEATS



FEB 13
NECK DEEP
W/ CREEPER, SPEAK LOW IF YOU SPEAK LOVE



FEB 16
REBELUTION
W/ RAGING FYAH



FEB 17
VALERIE JUNE
W/ BIRDS OF CHICAGO



FEB 21
POLICA AND STARGAZE



FEB 22
MACHINE HEAD



FEB 24
ARCHITECTS
W/ STICK TO YOUR GUNS, COUNTERPARTS



MAR 02
TUNE-YARDS

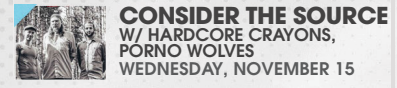


MAR 06
WHY DON'T WE
THE INVITATION TOUR



MAR 15
AN EVENING WITH THEY MIGHT BE GIANTS

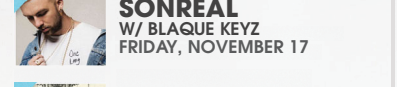
UP NEXT 7TH ST ENTRY



CONSIDER THE SOURCE
W/ HARD CORE CRAYONS, PORNO WOLVES
WEDNESDAY, NOVEMBER 15



WHITE REAPER
W/ POST ANIMAL, PEACH PIT
THURSDAY, NOVEMBER 16



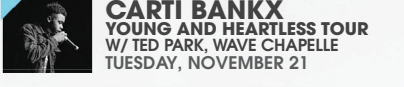
SONREAL
W/ BLAQUE KEYZ
FRIDAY, NOVEMBER 17



THE DESLONDOS
W/ TWAIN
SATURDAY, NOVEMBER 18



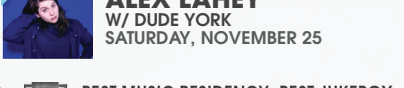
WHOSAH
'WORK' REMIXED RELEASE SHOW
W/ DANCE ASSAULT, LOVE SEQUENCE
MONDAY, NOVEMBER 20



CARTI BANKX
YOUNG AND HEARTLESS TOUR
W/ TED PARK, WAVE CHAPELLE
TUESDAY, NOVEMBER 21

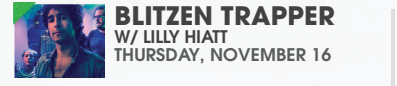


THE 4ONTHEFLOOR
W/ KATY GUILLEN AND THE GIRLS
FRIDAY, NOVEMBER 24



ALEX LAHEY
W/ DUDE YORK
SATURDAY, NOVEMBER 25

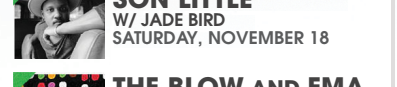
UP NEXT TURF CLUB



BLITZEN TRAPPER
W/ LILLY HIATT
THURSDAY, NOVEMBER 16



ALL THEM WITCHES
W/ KING BUFFALO
FRIDAY, NOVEMBER 17



SON LITTLE
W/ JADE BIRD
SATURDAY, NOVEMBER 18



THE BLOW AND EMA
W/ ITCH PRINCESS
SUNDAY, NOVEMBER 19



ELECTRIC FEEL:
2000S INDIE DANCE PARTY
FRIDAY, NOVEMBER 24



THE 4ONTHEFLOOR
W/ KATY GUILLEN AND THE GIRLS
SATURDAY, NOVEMBER 25



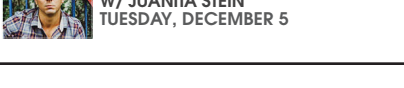
BRANDY CLARK
W/ CLAY COOK
THURSDAY, NOVEMBER 30



KILL THE VULTURES
W/ JOE HORTON + GHOSTBAND, RADIO AHLEE
SATURDAY, DECEMBER 2

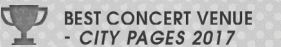


MILO
ON A HORSE WITH NO NAME TOUR
W/ SCALLOPS HOTEL
MONDAY, DECEMBER 4



JOE PUG
W/ JUANITA STEIN
TUESDAY, DECEMBER 5

UP NEXT PALACE THEATRE



NOV 22
DOOMTREE
W/ BRUISE VIOLET, MAKR, SOPHIA ERIS, ASTRONAUTALIS, THE LIONESS



DEC 01
GRIZZLY BEAR
W/ serpentwithfeet



JAN 13
BIG HEAD TODD AND THE MONSTERS



JAN 24
BØRNS
W/ CHARLOTTE CARDIN, MIKKY EKKO



FEB 09 + 10
PORTUGAL. THE MAN
W/ TWIN PEAKS



FEB 17
HIPPO CAMPUS
W/ SURE SURE



FEB 22
GALACTIC AND LETTUCE

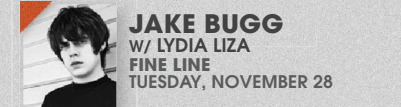


FEB 23
JUDAH & THE LION
GOING TO MARS TOUR
W/ COLONY HOUSE, TALL HEIGHTS

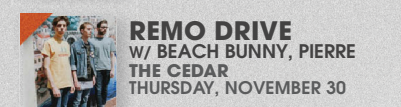


FEB 24
WALK THE MOON
W/ COMPANY OF THIEVES

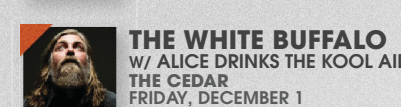
UP NEXT OTHER VENUES



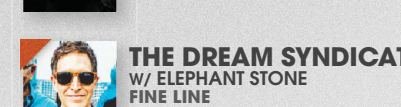
JAKE BUGG
W/ LYDIA LIZA
FINE LINE
TUESDAY, NOVEMBER 28



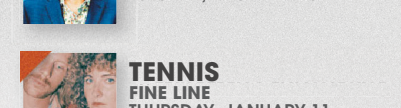
REMO DRIVE
W/ BEACH BUNNY, PIERRE
THE CEDAR
THURSDAY, NOVEMBER 30



THE WHITE BUFFALO
W/ ALICE DRINKS THE KOOL AID
THE CEDAR
FRIDAY, DECEMBER 1



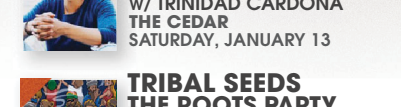
THE DREAM SYNDICATE
W/ ELEPHANT STONE
FINE LINE
TUESDAY, DECEMBER 5



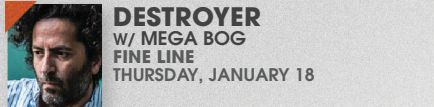
TENNIS
FINE LINE
THURSDAY, JANUARY 11



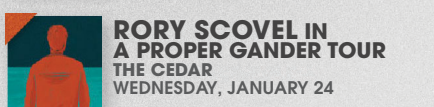
ALEX AIONO
FEELS LIKE TOUR 2018
W/ TRINIDAD CARDONA
THE CEDAR
SATURDAY, JANUARY 13



TRIBAL SEEDS
THE ROOTS PARTY
W/ THE GREEN, SAMMY J, LEILANI WOLFGRAMM
THE CABOOZE
THURSDAY, JANUARY 18



DESTROYER
W/ MEGA BOG
FINE LINE
THURSDAY, JANUARY 18



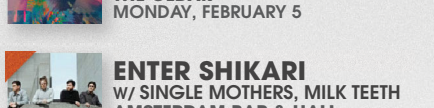
RORY SCOVEL IN A PROPER GANDER TOUR
THE CEDAR
WEDNESDAY, JANUARY 24



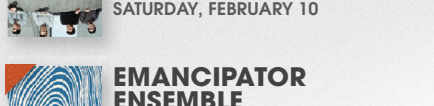
JOSH RITTER & THE ROYAL CITY BAND
FITZGERALD THEATER
WEDNESDAY, JANUARY 31



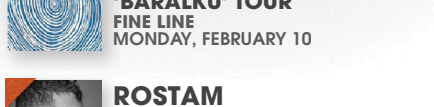
KIMBRA
THE PRIMAL HEART TOUR
W/ ARC IRIS
THE CEDAR
MONDAY, FEBRUARY 5



ENTER SHIKARI
W/ SINGLE MOTHERS, MILK TEETH
AMSTERDAM BAR & HALL
SATURDAY, FEBRUARY 10



EMANCIPATOR ENSEMBLE
'BARALKU' TOUR
FINE LINE
MONDAY, FEBRUARY 10



ROSTAM
W/ JOY AGAIN
FINE LINE
WEDNESDAY, FEBRUARY 14

A LIST

FRIDAY Shop local at Craft'za **P. 23**

SATURDAY Strange Girls group art show **P. 25**

SUNDAY Hot dogs, beer, and bikes in the Loop **P. 25**

WEDNESDAY 11.15

COMEDY

CHRIS BLISS

ACME COMEDY CO.

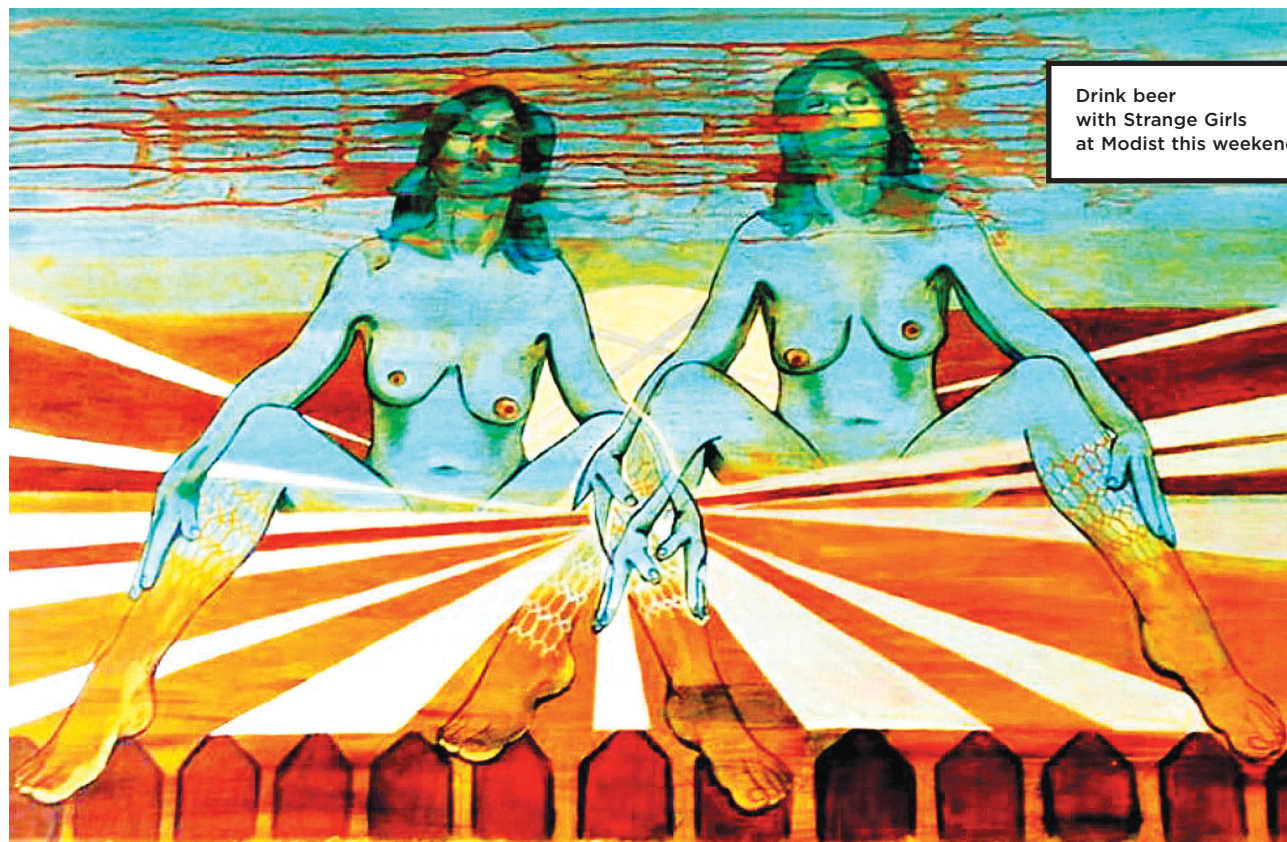
"I think I found a way to fix Medicare," says comedian, speaker, and Bill of Rights proponent Chris Bliss. "It's what I'm calling the 'End-of-Life Early Buy-Out.'" Bliss explains that roughly 80 percent of Medicare costs are spent in the last 18 months of life on 5 percent of patients. "This is what is bankrupting the program. If you know someone is going to go through 12 months of incredible torture at a cost of one million dollars to the system, you go, 'Look, it's going to cost us one million dollars to keep you alive. Your family can go through hell together, and have a wonderfully bankrupt memory, or we'll give you \$450,000 to walk away now.' It's a marketplace solution." Personally, Bliss has his own end-of-life plan. "Have you ever put down a dog? The whole thing only takes a few seconds," he says. "I got to wondering if I can just have my vet come over when the time is right." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

PERFORMANCE

MORE THAN A SINGLE STORY: MEN OF COLOR IN 2017

MINNEAPOLIS CENTRAL LIBRARY

This Wednesday, male writers of color will dig into the way they tell stories and how they deal with stereotypes and cultural representation. The talk will be moderated by the prolific David Mura, whose work includes novels, plays, memoir, and criticism. *More Than a Single Story: Men of Color in 2017* is part of a series, taking place at venues across the Twin Cities, aimed at celebrating diverse voices and unpacking the complexities writers of marginalized backgrounds face. Featuring writers Anthony Ceballos, Keno Evol, Emmanuel Ortiz, Bao Phi, and Clarence White, the discussion will dig into topics like vulnerability,



Drink beer with Strange Girls at Modist this weekend.

JEN CHILSTROM, RECONCILE

sexuality, fatherhood, relationships, racism, and how, as writers and artists, they create compelling work. Register to attend at www.hclib.org. 7 p.m. Free. 300 Nicollet Mall, Minneapolis; 612-548-8000. —SHEILA REGAN

THURSDAY 11.16

COMEDY

MAGGIE FARIS

THE JOKE JOINT COMEDY CLUB

With her short hair, newsboy cap, and glasses, Maggie Faris might give off a certain vibe. "I'm not a paper boy," she tells an audience, "I'm just an adorable lesbian." She's perfectly comfortable sharing that fact. "No one cares anymore because it's modern times," she says. "No one gives a crap. I think gay people are a lot like left-handed people. There are not very many of us and we just scissor different." She then explains scissoring.

"It's not a real thing, it's something boys made up for their porn," she notes. Faris, a Minneapolis native, has featured for Fortune Feimster, Michael Che, Maria Bamford, Daniel Tosh, Kathleen Madigan, and Louis Black, to name just a few. She's also won several comedy competitions, including one that landed her a stint as the public-address announcer for the minor-league St. Paul Saints. She plans to follow up her first CD, *Hot Lesbo Action*, with a second, titled *A Dingus Among Us*, soon. 7:30 p.m. Thursday through Saturday; 9:45 p.m. Friday and Saturday. \$14-\$23. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078. **Through Saturday** —P.F. WILSON

ART/PARTY

THIRD THURSDAY: ART & LIT

MINNEAPOLIS INSTITUTE OF ART

This Thursday event at Mia is all about the poetry of art and the art of poetry.

Wander through the galleries to discover pop-up performances from poets. Will tarot readings make more sense when they're in poetry form? Find out tonight. Hip-hop/alt-jazz group Seaberg will drop sage words and beats as well. Before heading to the party, sign up for My Mia to receive comped admission to "Eyewitness Views: Making History in 18th-Century Europe." 6 to 9 p.m. Free. 2400 Third Ave. S., Minneapolis; 612-870-3131. —JESSICA ARMBRUSTER

ART/BENEFIT

MCAD'S 20TH ART SALE

MCAD GALLERY

Each year, MCAD hosts an epic art sale where every inch of the gallery space is utilized. There will be hundreds—perhaps thousands—of paintings, prints, photographs, and comics on the walls in rooms and hallways. There will be stacks of works to rifle through in



Art as far as
the eye can see

COURTESY OF MCAD

every genre of creativity imaginable. There will be jewelry displayed in cases, pottery on shelves, and furniture and sculpture to examine. There will be tiny pieces and pieces big enough to cover an entire wall. There will be affordable works and spendy ones. Regardless of what you go home with, sales are all for a good cause, as proceeds will benefit the artists and the school's scholarship fund. Thursday's benefit party will feature drinks and apps, while Friday and Saturday's happenings are more low-key. Don't worry if Thursday's ticket price is too high—there will still be plenty to explore on Friday and Saturday. Tickets and more info can be found at mcad.edu/artsale. 6 to 9 p.m. Thursday and Friday; 9 a.m. to 5 p.m. Saturday. \$150 Thursday; \$20 advance/\$25 at the door Friday; free Saturday. 2501 Stevens Ave., Minneapolis; 612-874-3700. **Through Saturday** —JESSICA ARMBRUSTER

FESTIVAL/FILM

CINE LATINO FILM FESTIVAL

ST. ANTHONY MAIN THEATRE

Now in its fifth year, the Cine Latino Film Festival brings a selection of new Spanish- and Portuguese-language flicks from countries including Argentina, Brazil, Ecuador, Mexico, Portugal, Senegal, and the United States. The lineup this week includes 16 productions, nine of which were directed by women. Selections include *The 4th Company*, a tense drama that follows an inmate who plays for a gang-run football team in prison. *Devil's Freedom* has victims and criminals anonymously sharing their experiences with violence. And no audiences will be sleeping during *Brimstone & Glory*, a film celebrating the National Pyrotechnic Festival in Tultepec, Mexico. For tickets and complete listings, visit mspfilm.org. \$10-\$25. 115 Main St. SE, Minneapolis; 612-331-4723. **Through Sunday** —JESSICA ARMBRUSTER

FRIDAY 11.17

ART/GALLERY

LOCAL HOLIDAY SHOPPING

VARIOUS LOCATIONS

If we are to believe the changing of displays at Target, the holiday shopping season more or less began Halloween weekend. If you're trying to support local businesses this year, you don't have to wait until Small Business Saturday to do so. There are at least four great events this weekend alone. Things kick off Friday with the 2010 Artblok Holiday Sale (2010 E. Hennepin Ave., Minneapolis), as the artists' building, which formerly housed General Mills, will open its doors for all. You'll find special artist receptions, demonstrations, and sales hosted by painters, printmakers, glass artists, jewelry designers, metalworkers, and more. The event is free, and hours are 4 to 9 p.m. Friday, 10 a.m. to 6 p.m. Saturday, and noon to 5 p.m. Sunday. Minneapolis Craft'za at the Grain Belt Brewery Bottling House (79 13th Ave. NE, Minneapolis; 612-465-0234) is always a popular event. Each day will feature around 60 artists working in highly giftable arts. Previous years have included paintings of Prince, cowhide wallets, and adorable hand-knit hats. This event is also free, and the hours are from 10 a.m. to 4 p.m. on Saturday and Sunday. The 12th Annual Green Gifts Fair is for those looking for enviro-friendly options. The event, at Midtown Global Market (920 E. Lake St., Minneapolis; 612-872-4041), features sustainable gifts, talks on how to reduce waste over the holidays, live music, prizes, and activities. Shop jewelry, baked goods, reusable wrapping paper, and fair-trade items. This event is Saturday-only, and hours are 10 a.m. to 5 p.m. Finally, Northeast Farmers Market's Winter Market kicks off this Sunday at

CONTINUED ON PAGE 24 ►

Cabooze



THE ENGLISH BEAT!

FEAT. UMBRELLA BED

NOVEMBER 19



WWW.LEOPRESENTS.COM
CHILDREN OF BODOM
20 YEARS DOWN & DIRTY TOUR
FEAT. CARACH ANGREN, LOST SOCIETY, UNCURED
NOVEMBER 17



THE CABOOZE PRESENTS
BIG WU
WITH SURPRISE GUEST
NOVEMBER 23



WWW.LEOPRESENTS.COM
SUICIDE SILENCE
FEAT. UPON A BURNING BODY, WINDS OF PLAGUE, SLAUGHTER TO PREVAIL, PRISON
NOVEMBER 24

917 CEDAR AVENUE MINNEAPOLIS, MN
612.338.6425 // CABOOZE.COM // FOLLOW US ON f t

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND, KNOW NAME RECORDS, MILL CITY SOUND

THE CEDAR PRESENTS



RISE UP

ANI DI FRANCO

FIRST AVENUE MAINROOM

FEBRUARY 23RD 2018

TICKETS GO ON-SALE FRIDAY AT 10AM

TICKETS: \$45 GENERAL ADMISSION. AVAILABLE ONLINE AT FIRST-AVENUE.COM

BACK BY POPULAR DEMAND -
GET YOUR TICKETS NOW!



SPECIAL GUEST MC: **KURTIS BLOW**,
OF THE CRITICALLY ACCLAIMED
1980 HIT SINGLE "THE BREAKS"

THE HIP HOP NUTCRACKER NOV 21-22
PRESENTED BY ORDWAY AND HENNEPIN THEATRE TRUST
AT THE STATE THEATRE

TICKETS 612.339.7007

ORDWAY.ORG

A-LIST

CONTINUED FROM FRIDAY ►

Solar Arts by Chowgirls (711 15th Ave. NE, Minneapolis). This free happening runs from 10 a.m. to 2 p.m., and offers wares from local makers, artisans, and food vendors. There will also be kids' activities and a Bloody Mary bar. The market takes place every third Sunday through March. —JESSICA ARMBRUSTER

THEATER

AND THEN THERE WERE NONE

THEATRE IN THE ROUND

For those whose sensibilities lean toward the darker side of human nature, Theatre in the Round Players has selected an ideal piece of holiday counterprogramming with *And Then There Were None*. One of the signature murder mysteries by Agatha Christie, grand dame of the genre, the play features all of the standards one might expect: an isolated location, a cast of morally dubious characters, a mysterious killer doling out death in increasingly imaginative fashion. More specifically, 10 strangers are brought to a deserted mansion on a remote island where they are each accused (via a recording) of harboring a dark secret. Soon after, the guests start turning up dead, murdered one by one in a manner paralleling an oft repeated nursery rhyme. It's formulaic to be sure, but hard to complain when the ingredients are combined in such a delightfully macabre manner. Having regularly featured Christie works in previous seasons, Theatre in the Round Players undoubtedly understands the deft blend of suspense and humor that has continued to make these murder mysteries such perennial crowd-pleasers. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. \$22. 245 Cedar Ave., Minneapolis; 612-333-3010. **Through December 17 —BRAD RICHASON**

DANCE

TU DANCE

O'SHAUGHNESSY AUDITORIUM

For 14 years, TU Dance (the eponymously acronymic company created by Uri Sands and Toni Pierce-Sands) has been shattering our expectations of contemporary dance with gorgeous, politically challenging, and choreographically adventurous work—mostly by Sands himself. This concert includes a Sands work recently commissioned for Performa/Dance of Austin. Titled "Better Left Unsaid," the piece has five dancers moving sinuously to the music of Bon Iver (who will be collaborating with TU on another work premiering at the Palace Theater

in St. Paul in 2018). TU has also been busy building its repertory with dances by up-and-coming and established choreographers. New York-based Stefanie Batten Bland, who created a piece with a large net for Zenon Dance Company, will have a new work on the

PODCAST

TERRIBLE, THANKS FOR ASKING LIVE

FITZGERALD THEATER



AMERICAN PUBLIC MEDIA

Sometimes life kicks you in the throat. And while everyone has been in a sad, messed-up place at one point or another, most people tend to tuck those feelings away and pretend everything is cool in order to make other people feel better. Nora McInerney doesn't play that way. Roughly a year ago, the author and "notable widow" (her words) launched the *Terrible, Thanks for Asking* podcast through American Public Media, where she has discussions with real people who have experienced terrible shit and lived to tell about it. While the show may sound like a huge downer (which it can be sometimes because, you know, life can be a downer), it has also brought hope, humor, and a sense of togetherness for listeners. Now McInerney is taking her downloadable therapy session to the stage. This week, she'll host a very special live version of *TFFA* at the Fitz. She's bringing a stacked lineup of artists ready to talk feelings: Dessa will discuss the pull of bad relationships, and comedian Alyssa Limperis will perform live and then talk about her father's death from brain cancer. The show is super sold-out, so if you don't have tickets you're going to have to find someplace else to cry for the night. 8 p.m. 10 E. Exchange St., St. Paul; 651-290-1200. —PATRICK STRAIT

program. So will Marcus Jarrell Willis, who dances with Alvin Ailey American Dance Theater (where T and U met). Ron Brown's lovely, resonant solo for Pierce-Sands, "Clear as Tear Water," completes this fall program. 8 p.m. Friday and Saturday; 2 p.m. Sunday. \$22-\$34. 2004 Randolph Ave., St. Paul; 651-690-6700. **Through Sunday — CAMILLE LEFEVRE**

SATURDAY 11.18

BENEFIT/BIKES

CRANKSGIVING TWIN CITIES 2017

PEACE COFFEE SHOP-
WONDERLAND PARK

Donating food for the hungry is tight. Bike rides are tight. Scavenger hunts? Also tight. So when you put those three together, you have the makings of the tightest event of the Thanksgiving season. Cranksgiving is, quite simply, a food drive on two wheels. The premise is simple: Show up and register, receive a scavenger hunt manifest of items to collect (that also just happen to help feed the less fortunate), cruise along the easy 10-mile route, and then make it back and win sweet prizes. A slew of local businesses—including Pat's Tap, the Alt, and Bryant-Lake Bowl—have donated loot, meaning you can score some gifts for your friends or for yourself before the Black Friday fistfights. All cyclists are welcome to participate, and this year there will even be an electric bike category. All you need is a bike, a bag, a lock, some shopping money, and a desire to help people, and you're ready for the coolest food drive of all time. Find more info at www.cranksgiving.org. 2 to 5 p.m. Free; bring cash for groceries. 3262 Minnehaha Ave., Minneapolis; 612-877-7760. —PATRICK STRAIT

ART/PARTY

COVENANT: A CONSPIRACY OF STRANGE GIRLS

MODIST BREWING COMPANY

This weekend, A Conspiracy of Strange Girls returns with a wonderfully witchy group show. The collective is all about women, queer, and non-binary folks supporting each other creatively while celebrating the weirder side of expression. At Modist Brewing, visual artists will come together to present works inspired by chosen families and the commitments we make to take care of those we love. Sales are for a good cause, as a portion of the proceeds will benefit Puerto Rico's Hurricane Maria Community Recovery Fund. The artists will also be collecting winter wear (thermal underwear, coats, boots, gloves) for Avenues for Homeless Youth. The free opening reception is on Saturday, November 18, from 7 to 11 p.m., and



TU Dance moves to
the tunes of Bon Iver.

MICHAEL SLOBODIAN

will feature tunes from DJ Plunging Necklines and DJ Health Goth Mom, a tintype photobooth, live screenprinting, and tarot readings. 505 N. Third St., Minneapolis; 612-454-0258. **Through December 16 —JESSICA ARMBRUSTER**

ART/GALLERY

MADE IN CUBA: RECYCLING MEMORY AND CULTURE, PART II

SQUIRREL HAUS ARTS

In 1991, the Center for Cuban Studies in New York City spearheaded a lawsuit against the U.S. Treasury Department to reverse the U.S. government's treatment of original art coming from Cuba as an illegal import. They won. This exhibition, which parallels the Walker Art Center's "Adios Utopia," highlights more than 70 Cuban artists whose works (unlike those at the Walker) can be purchased. Many pieces are mashups of politics and pop culture, all through a distinctly Cuban sensibility that is at once provocative and poignant. The range of styles and media is scintillating. In addition to photography and posters, there are paintings, prints, folk art, sculpture, ceramics, and clothing. The opening will be a take on Havana's Fábrica del Arte Cubano (Cuban Art Factory), with music, movies, snacks, and drinks from 3 to 11 p.m. Saturday, November 18. Free. 3450 Snelling Ave. S., Minneapolis; 612-669-8712. **Through January 14, 2018 —CAMILLE LEFEVRE**

THEATER

MISS BENNET: CHRISTMAS AT PEMBERLEY

JUNGLE THEATER

Co-written by Lauren Gunderson and Margot Melcon, the buoyant *Miss Bennet: Christmas at Pemberley* serves as a sequel to Jane Austen's *Pride and Prejudice*, returning audiences to the

stately grounds two years after the events of the original novel. *Miss Bennet* reunites cherished characters with a style and familiarity attuned to the source material, imaginatively depicting the course of their lives as they reunite for Christmas at the home of Fitzwilliam and Elizabeth (Bennet) Darcy. Most surprising is the play's decision to focus on the middle Bennet child, Mary, a talented but dour personality in Austen's novel. *Miss Bennet* shows another side of Mary, as she is romantically smitten with Mr. Darcy's cousin, the equally introverted Arthur de Bourgh. Headlining the cast are Christian Bardine and JuCoby Johnson under the direction of Christina Baldwin, who previously demonstrated her finesse with these characters during her critically acclaimed helming of the 2016 production of *Sense and Sensibility* at the Guthrie. The show is in previews November 15-17. 7:30 p.m. Tuesdays through Sundays; 2 p.m. Sundays. \$35-\$45; \$15 preview shows. 2951 Lyndale Ave. S., Minneapolis; 612-822-7063. **Through December 30 —BRAD RICHASON**

SUNDAY 11.19

BIKES

LOOP THE LOOP

THE BASEMENT BAR

This Sunday, the North Loop will bring cyclists together to bike and enjoy beer for a good cause: the Aliveness Project, which offers resources and support to those with HIV. Meet at the Basement Bar for this 2.7-mile scenic ride. Along the way, folks will be invited to enjoy drink specials at Pries, Inbound Brew Co., and Fulton tap rooms. Meanwhile, should you get hungry, an event wristband scores you free hot dogs at Basement Bar. All proceeds benefit the Aliveness Project. 11:30 a.m. to 3 p.m. \$20. 515 Washington Ave. N., Minneapolis; 612-444-7469. —JESSICA ARMBRUSTER

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ADIÓS UTOPIA

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 is a project conceived by the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa) and the Cisneros Fontanals Arts Foundation, CIFO USA; and curated by Gerardo Mosquera, René Francisco Rodríguez, and Elsa Vega. The exhibition is organized in partnership with the Museum of Fine Arts, Houston, and the Walker Art Center, Minneapolis.

The exhibition is made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor.



Major support for the exhibition is provided by the Ford Foundation, the Diane and Bruce Halle Foundation, and the Andy Warhol Foundation for the Visual Arts. This project is supported in part by an award from the National Endowment for the Arts. Additional generous support is provided by Ella Fontanals-Cisneros.

The Walker Art Center's presentation is sponsored by



Additional support for the Walker's presentation is generously provided by Ellen and Jan Breyer, Monica and David Nassif, Donna and Jim Pohlad, Robert and Rebecca Pohlad, Annette and John Whaley, and Audrey and Zygi Wilf.

FLEDGLING

Lady Bird is a witty teen comedy for an increasingly unfunny era



Saoirse Ronan
is Lady Bird.

PHOTO BY MERIE WALLACE, COURTESY OF A24

BY KEITH HARRIS

With her bad skin, teen slouch, and cheap pink dye job, Christine McPherson appears as drab in her own way as the Sacramento hometown she can't wait to flee for a fancy East Coast college. But she rebels as best she can. She rechristens herself Lady Bird, scrawls "fuck you mom" on a pink cast after she injures herself in a snit, gobbles unconsecrated communion wafers in a Catholic school hallway, fumbles around with unworthy boys, and mouths off to her struggling mom.

It's the mouthing off, along with the rest of what she gets to say, that most distinguishes Lady Bird, and the brilliant movie named for her. Writer and director Greta Gerwig's script is as wickedly hyperverbal and hilarious as fans of her collaborations with Noah Baumbach would hope. Saoirse

Ronan, as Lady Bird, catches the rhythm of the dialogue so that it sounds natural and impulsive rather than merely witty and stylized, blurting a line like "The only interesting thing about 2002 is that it's a palindrome" as though her mouth is racing to keep up with her brain.

Lady Bird is Gerwig's directorial debut, and her pacing is brisk but never glib. Gerwig herself was raised in Sacramento, and she dotes on the unremarkable surroundings her characters casually inhabit, while offering just enough period detail to set us in the 2002-03 school year without overdoing it. Yes, coverage of the Iraq War bleeds from TVs and 9/11 is the stuff of offhand comments. ("What about terrorism?" Lady Bird's BFF Julie wonders during a discussion of moving to New York. Lady Bird, dismissively: "Don't be Republican.") But an untimely 1996 Dave Matthews song figures heavily in the story as well.

While *Lady Bird* covers all the ground a coming-of-age movie must—sex and friendship and parental pressures and big dreams—it also understands how much the classics of the genre assumed a certain level of affluence that's decreasingly within reach. All Lady Bird wants is to lead the careless teen life we've so long been sold as an American birthright, but the quietly suffering adults who surround her demand caution. "My job is to help you be realistic," a guidance counselor tells Lady Bird after guffawing at her collegiate ambitions. "That seems like everyone's job," Lady Bird replies.

And so, Lady Bird endures the casual indignities of a working-class kid striving to pass as a "normal" one, shopping for thrift-store prom dresses, not inviting her better-off friends home, making self-deprecating jokes that come back to shame her parents. As her mother, Marion, the great Laurie Metcalf conceals a multitude

LADY BIRD

directed by Greta Gerwig
now open, Uptown Theatre

of fears beneath a default grimace, among them a frustration with her inability to guarantee that her daughter's life will be better than hers.

The story wraps up in a way that's satisfying but neither overly neat nor final, with Lady Bird developing an appreciation of her hometown that Gerwig herself clearly shares. But though she's rooting for this ambitious lower-middle-class teen, Gerwig also hints that Sacramento is the frontier of a dwindling American future. After all, if everything goes as planned, Lady Bird will graduate from college in 2008—just in time for the job market to crash and her parents' refinanced mortgage to drive them underwater. **C+**

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THEATER

LESS IS MORE

Mixed Blood brings a big show to a small stage



RICH RYAN

BY JAY GABLER

Bigger isn't always better. That maxim is as true on stage as anywhere else, a fact amply demonstrated by Mixed Blood Theatre's moving new production of *The Curious Incident of the Dog in the Night-Time*.

Simon Stephens' Tony-winning adaptation of Mark Haddon's 2003 novel debuted in 2012, and a touring production came to Minneapolis late last year. That version came with an intentionally overwhelming sound-and-light show, as a blank grid surrounding the stage came alive to depict the world as seen through the sensitive eyes of Christopher Boone, a teenager who is on the autism spectrum.

It's a challenging concept to adapt for smaller stages, but many companies have leapt at the opportunity: *Curious Incident* is one of the most-produced plays in the country this season. At Mixed Blood, the audiovisual pyrotechnics are necessarily modest, but director Jack Reuler brings us both physically and emotionally close to the story's heart.

Christopher is played by MacGregor Arney, in a modest and gripping performance that's worlds away from the touring production's almost campy take on the character. We see how vulnerable the boy is, and we don't just applaud his triumphs, we feel like we share in them.

The story is set in motion by Christopher's discovery of his neighbor's dog speared to death with a pitchfork. Against the instructions of his father (Zack Myers), Christopher sets out to solve the crime, but the killer's

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Mixed Blood Theatre
1501 S. Fourth St., Minneapolis
612-338-6131; through December 3

identity turns out to be just one of a series of revelations that rock the boy's world by the time the play is over.

The show is a play-within-a-play, and several actors juggle bit parts and set transitions. Kathy Maxwell's projections serve as a near-constant visual aid, while Eric Mayson contributes new music that fits the electronic palette of original composer Adrian Sutton, but strikes a warmer tone.

Myers, who recently delivered a powerful performance in Mixed Blood's *How to Use a Knife*, again demonstrates his ability to balance darkness and light. It's not until late in the play that we see father and son smile together, but when they do, it's a hard-earned payoff. As Christopher's mother, introduced in flashback, Miriam Laube is less restrained. We can understand why she sometimes makes her son feel smothered.

Even in this scaled-down production, Stephens' script is a bit much. It sags in the transition from whodunit to family drama, and a scene that comes after the curtain call may be a crowd-pleaser, but it ends the show on a jubilant note that's jarringly discordant with the measured tone the play otherwise achieves.

Still, Mixed Blood's pained and intimate production finds real resonance in the story's themes of tolerance, curiosity, and forgiveness. Christopher Boone himself, a partisan of the small and the cozy, would approve. **CP**



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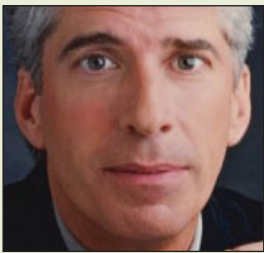
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BETH YANG

23, SEAMSTRESS / FASHION BLOGGER

What are you wearing?

Fruit of the Loom men's shirt, skirt from Romwe, H&M jacket and bag, Bamboo boots.

Describe your style:

Edgy and street-style inspired.

Where do you get outfit inspiration?

I tend to get my outfit inspirations from popular fashion influencers from all over the world through social media.

What trends did you notice from the show?

Low-cut backs, slits, asymmetric hems, and silky fabrics.



YER XIONG

19, STUDENT

What are you wearing?

Charlotte Russe shirt, American Eagle Outfitters jeans, A'GACI heels.

Describe your style:

Urban.

Who are your favorite local designers?

Leslie Lee.

Where do you get outfit inspiration?

Social media.

What trends did you notice from the show?

Traditional Hmong fabrics and colors.



ALEXANDRA VANG

29, RTG CLINICAL STUDY ASSOCIATE, MEDTRONIC

What are you wearing?

H&M halter top, UNIQLO pants, cropped blazer by Mai Neng Thao fashions (store 100-101 at Hmong Village), heels by Audrey Brooke, Hmong silver necklace from my mother.

Who are your favorite local designers?

I really appreciate the local designers at Hmong Village—whether it's jewelry or clothing, not one piece is ever a duplicate or made with a cross-stitch pattern.

Where do you get outfit inspiration?

My Hmong culture, and the hint of keeping it chic with minimalistic pieces.



PANYIA XIONG

22, FASHION DESIGNER FOR PNX DESIGNS

What are you wearing?

Dress from New York & Company, socks from Target, boots from Jennyfer (in Paris).

Describe your style:

Classic and eclectic.

Who are your favorite local designers?

Xee Vang. I love all the elements that she brings into her collections.

What trends did you notice from the show?

Patchwork details, a mixing of textures, and a combination of femininity and masculinity.

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Uptown VFW POST 246

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movie and music trivia
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brilliant beast

sat : november 18
7pm : trivia mafia presents:
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10pm : human heat
calamity and the owl
grammer (ep release)

sun : november 19
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8pm : trivia mafia

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THE LAST DAYS OF THE TRIPLE ROCK

Looking back on the beloved West Bank venue as it gets ready to close its doors forever



The Triple Rock
on a good night

TOM WALLACE, STAR TRIBUNE

BY TIGGER LUNNEY

Like so many good things, the Triple Rock Social Club started out as a joke.

"In 1996 we were out for drinks at Nye's with a group of friends—some vegan, some not, some straight-edge, some drunks," says co-owner Erik Funk. "Gretchen [Funk, the club's other co-owner] joked about how we should open a place that had something for all of us: food, drinks, and the music we all loved. The next morning she wasn't joking anymore, and we started working on it."

This October, after a 19-year run, the husband-and-wife team announced that their bar, possibly the best-known music venue in Twin Cities history outside of First Avenue, would close on November 22, sending a tsunami of sadness and regret through the music scene. Social media blew up with Triple Rock stories, of crazy punk shows and crazier hangovers. But if we're eulogizing the place—and this is a eulogy—we shouldn't forget that it was, from its inception, a social club that welcomed everyone.

The Funks had initially searched for an established venue, but in the late '90s, that was hard to find in Minneapolis. In

1998 they bought the West Bank neighborhood bar Blondie's, renamed it after James Brown's church in *The Blues Brothers*, and opened for business on December 4. The jukebox was stocked with an eclectic mix of punk, hardcore, hip-hop, rock, and metal. The crazy menu appealed to vegan and omnivore alike, from noon until late. Their bartenders invented ridiculous drinks like the Johnny Jump-Up, a pint of cider with a shot of whiskey that sometimes felt like the proportions were reversed.

"I had kitchen experience and was responsible for the Triple Rock's initial menu—the food and the now-legendary menu descriptions," says Gretchen Funk. Erik, the guitarist for Dillinger 4, would take care of the rock 'n' roll. "Erik had zero experience in bars or restaurants, but we planned from the start that live music would happen as soon as we could do it."

The Funks came out of a generation of punk-rock kids who didn't necessarily connect with older Minneapolis bands, but by staffing their bar with a mix of peers (Erik's D4 bandmate Billy Morrisette was their first official employee), local rock old-timers, and service industry vets, they were soon five deep at the bar with punks, indie kids,

and those older folks, raising their glasses in begrudging respect. The patio was always jam-packed. Some early patrons formed a Wednesday Ladies' Dart League. Regulars claimed their favorite stools. New bands arose over shots. Touring acts ate there before playing other clubs in town.

In 2003, after the bar built an adjacent music space, those bands could play at the Triple Rock as well. Unlike most local clubs, the room was built from the ground up, with good sound design in mind. A mass of brick, concrete, and steel, it was a stark contrast to the bar, but its excellent acoustics and sunken dance floor made for some of the best sound and sight lines in the country.

As a touring musician, Erik Funk knew what he was getting into with the venue, and how to handle bands on an individual basis. "My first memory of Triple Rock as a venue is when Sweet J.A.P. played their opening weekend," says Hideo Takahashi, currently of Birthday Suits, who've played the Triple Rock 26 times. "When we loaded in, Erik told me that they made sure the house PA speaker was up in the air because of us. Serious or not, he told me they made sure we had nothing to climb on."

Over 14 years, the Triple Rock hosted thousands of local and touring bands, took chances on acts few other venues would, and was often the only place for 18+ and all-ages shows. It was never just a punk venue, though it was a venue more willing than any other in town to book punk bands. The concert calendar served up hip-hop, indie rock, and metal; half-room shows for smaller local shows and events; and the annual Christmas Stareoke, hosted by Arzu Gokcen. "I always thought of Christmas night at Triple Rock like the Island of Misfit Toys," she says. "Whether people had been with family (for better or worse) or if they were Christmas orphans, it was a safe and welcoming environment for everyone."

Not everything the Triple Rock tried worked, and not every event was worth the hassle—the long-running and popular Triple Double DJ night co-sponsored by Burlesque of North America and Modern Radio Records ended after a series of security problems. The rise of craft beer pubs and foodie culture, along with increased operating costs, came to present new challenges, and drinking crowds started to thin. On nights when no music was booked, the club might be deserted. "You would walk in the old bar side on a Friday night and there would only be a handful of people in the place," says longtime bartender Jake Jarpey.

Since the closure was announced, the Triple Rock has looked a lot more like it did in its heyday, with sold-out shows and record bar sales. The final show on November 21, with D4 and Chicago hardcore legends Negative Approach, sold out almost instantly. (If you couldn't score tickets, there'll be a night of DJs, bands, and memories spanning both rooms on the 20th.) "I feel as though I'm processing it like a death, really," says Jarpey. "Each shift is hard knowing it's finite. The shifts have been good too. Maybe that's what makes it bittersweet."

"Closing the Triple Rock was a really hard decision and we're heartbroken to finally let it go," says Erik. "As awesome as it was, running a small business is a battle. The staff we've had are the reason it stayed open as long as it did."

"We've been so overwhelmed these past few weeks by the memories everyone has shared," says Gretchen. "People are getting

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tattoos! In the Triple Rock community, people have started bands, died, gotten married, broken up, had babies, lost family, and on and on. Sad stories and happy stories abound for us, but we've finally been able to hear everyone else's, and it means so much." ☐

CRITICS' PICKS

BROTHER ALI

FIRST AVENUE, THURSDAY 11.16

Minneapolis rapper and Rhymesayers mainstay Brother Ali reemerged as vital as ever this year, releasing his first album since 2012's *Mourning in America and Dreaming in Color*. The reassuring new LP, *All the Beauty in This Whole Life*, contains some of the best songs in Ali's 20-year career. "Own Light (What Hearts Are For)" is a tribute to human resilience, and "Dear Black Son" is a poignant audio letter, preparing Ali's child for the unjust inevitabilities he'll encounter growing up as an African-American male. For a potent dose of Ali's storytelling ability, there's "Uncle Usi Taught Me," which details his experience being detained by TSA agents while returning home from a conference in Iran. That powerful but not preachy lyricism, combined with Atmosphere producer Ant's warmly layered beats, results in one of the best records in a career that's already full of them. With *Immortal Technique*, *Sa-Roc*, *Last Word*, and *Sol Messiah*. 18+. 7 p.m. \$20. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

THE MOUNTAIN GOATS

FIRST AVENUE, SATURDAY 11.18

In recent years, Mountain Goats leader John Darnielle's two novels (2014's National Book Award-nominated *Wolf in White Van* and this year's *Universal Harvester*) have garnered as much attention as his music. But the 50-year-old isn't prioritizing his novelistic ambitions over his songwriting. Not only has he remained relentlessly prolific, but he's still challenging himself to take his music places it's never been before. Following 2015's pro wrestling-inspired *Beat the Champ*, the latest Mountain Goats LP, *May's Goths*, is a loose concept album about those titular social outsiders, set during the 1980s and written with Darnielle's reliable humor and unrivaled level of detail. Sonically, too, the Mountain Goats switch things up on the album, completely abandoning the acoustic guitar for a full-band mix that's heavy on keys and horns. Last month, Darnielle followed up the album with *Marsh Witch Visions*, a stripped-down, Ozzy Osbourne-themed surprise EP. With *Mothers*. 18+. 8 p.m. \$28.50. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

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State of Affairs

Infidelity, open marriages, and sex with a sister-in-law

I was honored to appear with Esther Perel at the Orpheum Theater in Vancouver, BC, a few weeks ago to discuss her new book, *The State of Affairs: Rethinking Infidelity*. Questions were submitted on cards before the show—some for me, some for Esther, some for both of us—and we got to as many as we could during the event. Here are some of the questions (mostly for me) that we didn't get to.

What do I do if my wife doesn't want an open relationship and I do? We haven't had sex in 11 years, but we are still in love and have two young children.

I don't understand monogamous but sexless marriages. Because if your relationship is monogamously sexless... wouldn't that mean you don't have sex only with each other? Setting that aside...

Your wife probably and perhaps reasonably fears that opening up your marriage could result in you leaving her for some woman you're fucking. But if you're unwilling to go without sex for the rest of your life, you're going to wind up leaving your wife in order to meet some woman you can fuck. So the thing she fears might happen if you open the relationship up is definitely going to happen if you don't.

I'm a 34-year-old woman. My 40-year-old boyfriend used to date his sister-in-law. One time he said he thought it would be funny if I asked her who was better in bed: him or his brother. Is this weird or is it just a man thing?

It could be both—a weird man thing—but seeing as your boyfriend asked only once, he's clearly not obsessed. The question presumably made you uncomfortable (which is why you're asking me about it), and here's how you shut it down if he ever asks again: "I could ask her who's better in bed or I could go fuck your brother myself and report back."

My partner and I are in a super fantastic LTR. Totally committed. But we do talk about reopening our relationship (it was open in



Dan Savage

the early years). My fear is losing control of myself and falling for someone else. How can I explore opening the relationship without detonating it?

If you define "falling for someone else" as a bomb that has to destroy your super fantastic LTR, and you inevitably catch feelings for someone you're fucking, well, then you'll have to either refrain from fucking other people or convince yourself that you can love more than one romantic partner at a time.

What's the best-case scenario in the wake of an affair?

"People often see an affair as a trauma from which there is no return. And indeed, some affairs deliver a fatal blow to a relationship," Esther Perel writes in *The State of Affairs*. "But others may inspire change that was sorely needed. Betrayal cuts to the bone, but the wound can be healed. Affairs can even become generative for a couple."

So best-case scenario? Needed change and a regenerated connection. And since some relationships need to end, an affair that leads to a breakup—the affair that delivers the fatal blow—can also be regarded as a best-case outcome. Back to Esther:

"Because I believe that some good may come out of the crisis of infidelity, I have often been asked, 'So would you recommend having an affair to a struggling couple?' My response? A lot of people have positive, life-affirming experiences that come along with terminal illness. But I would no more recommend having an affair than I would recommend getting cancer."

The State of Affairs is required reading for all couples, not just couples struggling with the fallout from an affair. A relationship that should survive an affair is likelier to survive—and regenerate—if you've given the subject some thought before it's a crisis. Order a copy today.

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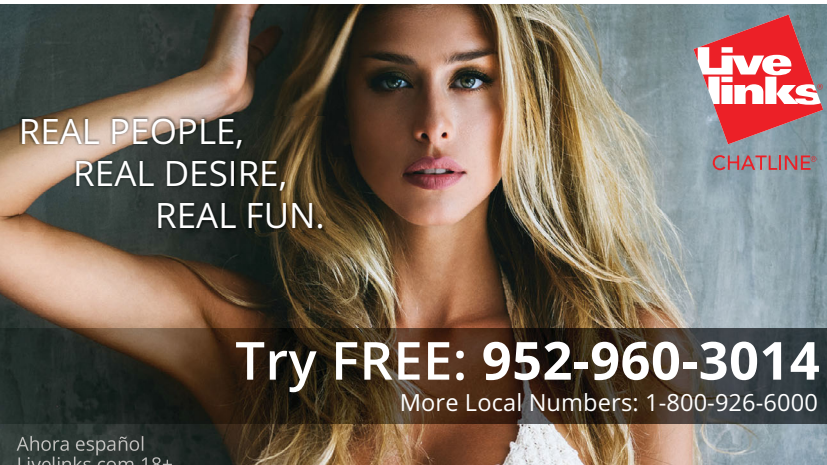


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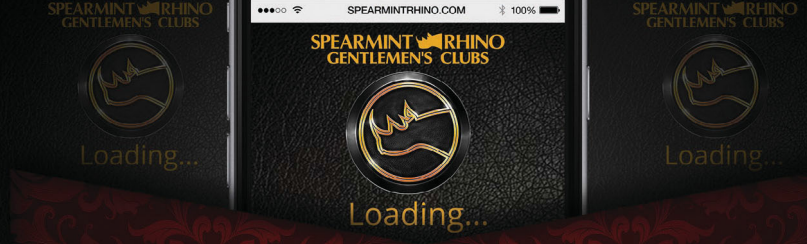


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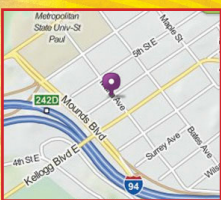


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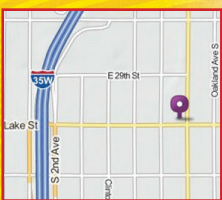

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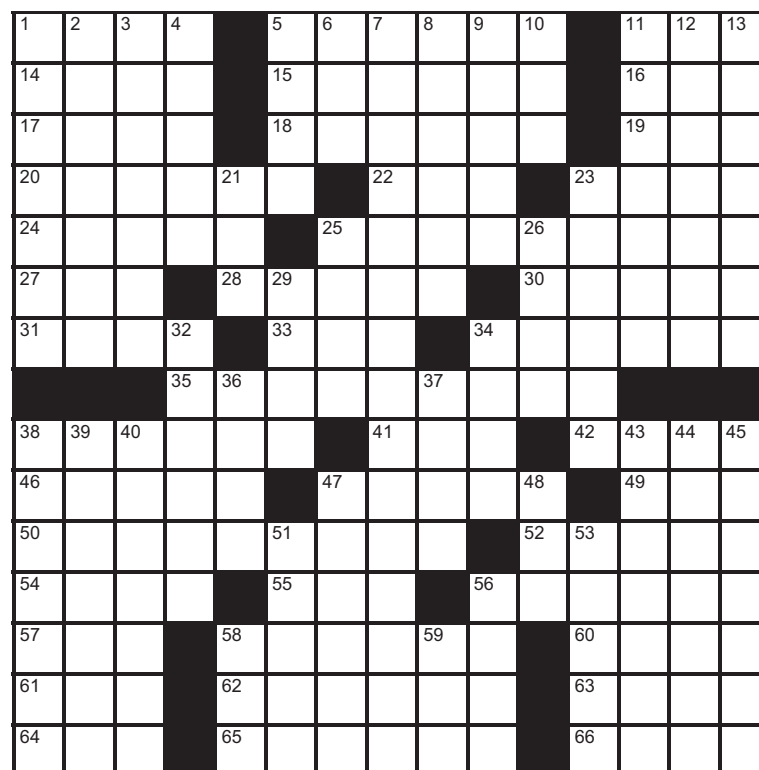


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Across

1. Model Upton
5. Yokohama product
11. "Nothing's going right today," briefly
14. Travel route with no other points
15. Rods
16. Catalan gold
17. Pig's request
18. He played Emiliano in "Viva Zapata!"
19. Mini thing
20. Brief openings
22. The Wildcats of the Big 12 Conf.
23. Twitter CEO Dorsey
24. Political commentator Olbermann
25. Ties
27. Philadelphia Soul league: Abbr.
28. Mouse drawn by Lucy Cousins
30. Computer-code abbr.
31. Émile who was nominated for the first and second Nobel Prizes for Literature
33. Turn bad
34. Without a trace
35. Quick temper
38. Scooped (out)
41. With a bug
42. Biotech company's product
46. Actress Barrymore
47. Silvery fish
49. Line test?: Abbr.
50. Forestalled
52. Amherst college, briefly

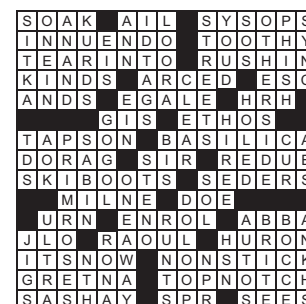
54. String instrument played sitting down
55. Web portal with a period in their logo
56. Big bet
57. One card
58. Ironclad
60. IM initialism that probably isn't what's happening because then you'd be away from the keyboard
61. Bring in
62. Pelicans group
63. "There's an ____"
64. Glazed chicken general
65. Look over carefully
66. Plant-to-be

Down

1. Suicide bomber
2. Express regret over
3. Burrito ingredient
4. "A film is a terrible thing to waste" writer
5. Turntable specs
6. "Duh, shoulda thought of that"
7. Worst possible existence, in a meme, and a hint to six squares in this puzzle
8. "And how"
9. Spoken
10. "Hamilton" genius ____-Manuel Miranda
11. Bread made with olive oil
12. Purpose of a FedEx number
13. Office, e.g.
21. Omega, in physics

23. Teased
25. Christian in clothing
26. Myanmar's neighbor
29. "Shark Tank" shark, for short
32. Under the covers
34. Legally invalid
36. Captain's wheel
37. Got out of town
38. GOP symbol
39. Daily grinds
40. Stick with
43. Parenthetical figure
44. Airbnb charge
45. Lunch heavy on the mayo
47. Packs away
48. Prom rental
51. Labyrinth solutions
53. Niles's off-screen wife on "Frasier"
56. Arr. projections
58. BART stop
59. "Young Sheldon" network

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